



# GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

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One Dollar a Year.



THE GACHELLS.

## THE X RAYS.

ARE BOTTEN GIN RAYS ON ANY OTHER "WAYS."

Roentgen, Hydrogen, Oxygen, Holland Gin,  
What's the difference if we get the rays.  
It's the newest thing around,  
Take it now, it's on the bound,  
Grab it, it's the new thing always pays.

It turns the heart to outward gaze  
Does this wonderful X rays,  
It can tell your inward thought  
If you're "sold" or to be bought,  
Keen on it, noli it, close your heart,  
Make its secrets then impart,  
And you'll find then everybody's ways.

If a pupil comes to you,  
Says there are two lessons due  
Get your rays in perpendicular light,  
Tell him he is surely wrong,  
Let him slog another song,  
Have him call again some other night.

When a new one comes to see  
What your prices they may be,  
Get your rays and flash him through, and  
through,  
See if he is musical  
Or inclined to be quite dull,  
Then you'll know just what you ought to do.

See if he is honest, bright,  
Tell that by your flashing light,  
See if he has music in his soul;  
If the rays be sorely true  
You can tell just what to do,  
Tex him then, and make him pay the toll.

If the rays could only tell  
Pupils that will "pan out" well,  
Then we'd hail it as a source of joy;  
Then we'd know it is some good,  
And we'd know well if we could  
Make a musician out of a boy.

We would know then if they'd pay,  
For their lessons every day;  
Even though they came but once a week,  
We could see him as he is,  
Know if he meant really "biz,"  
Certain then he'd come each time and pay.

Let us hope the time will come,  
When each and all and every one  
Will bear the search-light of all earthly rays;  
Then we'll have no lingering doubt,  
But all things will come about  
And then we'll get "have seen better days."

Yours for fun,

W. F. BACON.

## STORY OF THE BANJO.

(CONTINUED.)

A visit to the musical instrument department of the Metropolitan Museum of Art in Central Park will amply repay one, and furnish wide scope for investigation and deduction. It is recorded in 1800, mayhap it was inspired, that the banjo is as old as the Ark. One verse runs somewhat after this fashion:

Heath he sent out a dove to look for dry land,  
An' de dove he come back wid a banjo in his hand;  
He picked up de banjo an' played dis yer tune,  
An' all de de animal day fell down in a swoon.

Be its antiquity and parentage what they may, the banjo appeared among the negroes in the United States with a neck, handle, or finger-board affixed to a gourd, and is said to have originally had but three strings; a fourth one subsequently appeared. The head was made of the skin of animals or snakes and was tacked to or stuck on the gourd.

It remained for "Joe" Sweeney to add a fifth string to the banjo, and though any number of strings have since been at times essayed, the orthodox instrument of to-day still holds to Sweeney's arithmetic. There is some doubt as to whether it was the fifth string (known as the "melody" or "chanterelle," or the fourth (known as the "bass") that was adopted by "Joe," but more probably the bass, because the other strings as tuned, give the intervals do, mi, sol, do of the octave, and the need of the addition of a lower or bass sound would naturally have occurred to one musically inclined and seeking to improve the instrument.

It is generally current in banjo lore that "Joe" Sweeney, or "Old Hand Joe," as he was called among the negroes (some say the name banjo came from a corruption of this title) was born near Appomattox Court House, in Virginia, and that his cognomen was acquired by his forming a sort of musical band among the slaves, and from whom he derived many quaint and characteristic ideas, which he applied to his songs and music on the banjo. He made the first departure from the old gourd instrument by using a section of cheese box for a rim, covering this with a head of skin. The innovation was regarded as one of the marked curiosities of the times.

Negro minstrelsy was of gradual growth, and though the banjo has always been closely associated therewith, there seems to be no evidence that either Thomas D. Rice (the original Jim Crow), or such pioneers as Edwin Forrest, Edwin Booth, Barney Williams, George Holland, or Joseph Jefferson—though in their earliest historic days they appeared in burnt cork—ever invoked the tuneful and enlivening aid of the banjo in their delineation of negro character, or were players of the instrument.

The first regularly organized band of minstrels in the world was styled "The Virginia Minstrels," and contained four members—quite a contrast to the many now incorporated in Primrose and West's company! "Dan" Emmett, Frank Brower, "Dick" Pelham, and "Billy" Whitlock were its component parts; the latter being a banjo player of no special proficiency. "Dan" Emmett was quite a performer on both the violin and banjo, his early training having been in dance music of the reel, jig, and hornpipe order. Among the best known of his many popular songs are "Old Dan Tucker," "Jordan Am a Hard Road to Trabble," "Whose Foot Am Dat a-Burnin'?" and "Dixie," which was written

for Bryant's Minstrels when they were at Mechanics' Hall, 472 Broadway, and of which company "Dan" Emmett was a member, and one of the public's most deserving favorites. It is pleasant to record that he is peacefully enjoying his declining years in a pretty Ohio village. In old times there came upon the scene one "Pbll" J. Rice, who made himself notable by sawing in two a bushel measure, of which he constructed himself a banjo, to whose accompaniment he sang about the same songs as did "Dan" Emmett. At this time, too, was "Charley" Jenkins of Philadelphia, of whom "Billy" Birch speaks as "a great song singer," and who did the "Merry Month of May" in great shape, with the banjo for his orchestra, and immortalized himself by his superior reordering of "Old Jesse, the Fine Old Colored Gentleman."

A bit later on "Dad" Lull appeared as a banjo player; he hailed from Rochester, N. Y., and was well known to the public and the profession, both from his comicalities and his hunched back. His most notable songs were "Rise, Old Napper, and Ketch Him by the Wool," and "My Old Dad," the latter being a banjo song of great celebrity in its time, and which has endured to the present day. The air of this is incorporated in the ever-popular "Patrol Comique," so familiar to singing and whistling small boys, and done every hour in the day by the "Organa in our streets."

At this point the banjo makes great strides into public notice and favor through the proficiency of "Tom" Briggs and those of his class. He was the first to play the "Bell Chimes," swinging his banjo from side to side in front of him, while holding the instrument between his thumb and forefinger by the neck, near the nut. His rendition of "Home, Sweet Home" was considered marvellous in his time, and in his repertory was the imitation of a horse race, a runaway and smashup on Broadway, that highway being then a favorite place for speeding horses. Briggs was a big, fine-looking fellow, and always stood up when playing the banjo on the stage. He was the first to use a "thimble," or plectrum, upon his forefinger when performing certain pieces. He was closely followed in his lines by "Hi" ("Hi") Rumsey, who, besides being a large man like Briggs, also stood when playing. One of Rumsey's specialties was an elaborate reordering of the "Arkansas Traveller." He was likewise a wonderful drummer.

Among the contestants for musical honors in those days was "Pic" Butler, made famous by his banjo song, "Picayune Butler's coming to Town," and by his skill as a "stroke" player.

Nearly every one familiar with the banjo has heard the "Spanish Fandango." This air was brought into public notice by "Popsay" Keenan, who had been South either for pleasure or professionally, and returned with this tune, which he played

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On yearly advertisements we make 20 per cent. discount from the above rates.

Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, \$1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

JULY, 1896.

### EDITORIAL.

We have before us the first number of "The Troubadour," under which name our old-time English friend and most excellent contemporary, "The Jo," will be known, and with which it is to be incorporated. Two excellent portraits of its publishers, Barnes and Mullins, adorn the first page, which is supplemented by modestly written biographical sketches of these two excellent artists. The rest of the paper is also up to high water mark. Long life to the "Troubadour."

The vacation season has now arrived and the bicycle will elbow the banjo aside a little for the next three months. Business generally is not now remarkably lively, but much is never expected in the music line during the vacation months. With the coming of fall, however, it will again set in and let us hope that when the presidential election has been held that confidence will have been established in the business world and that the musical end of it will be booming once more.

We are just in receipt of a fine photo of Mr. Henry Haug, the well-known banjo, mandolin and guitar artist of Detroit and leader of Haug's Mandolin Orchestra, one of the best known musical organizations of his kind.

Among the recent deaths of prominent members of the theatrical profession is that of John W. Kelly, the great song specialist. Kelly's death was due to heart failure. His right name was John W. Shields, and he was born in Philadelphia, September, 1857. He was original in his style, and, though he had many imitators, none could approach him in his specialties.

Mr. Fred T. McGrath, formerly of Boston, and who has been located the past year at Savannah, Ga., has returned to Boston for the summer. Mr. McGrath has done much to promote the interests of the banjo in his section of the South, where his ability as a player and instructor has been much appreciated.

[Written Expressly for Gatcomb's Musical Gazette.]

### BANJO PARAGRAPHS.

Great minds that have entranced the musical world with their genius, have praised the banjo for its unique type of melody.

Expression in all banjo playing reflects ideality of mind.

Of all banjo music in the sense of its captivating versatility, none is nearer to the American heart than those melodies which bind the past to the present.

Rather praise the mystic dreamers who are ever seeking the unattainable in banjo art. They are pioneers in the undiscovered fields of advanced banjo thought.

Genius in its passionate worship of the charming music of the banjo has its brows crowned with the fame which it has won in this country only to be increased abroad.

Ever softly let a banjolist murmur against a musical fate that, although ignoring the present, might in the near future unexpectedly place his name on the roll of famous players.

Lives that are devoted to the banjo with passionate love are sometimes passed in an effort to climb an ideal height that is lost in the clouds which hide the fascinations of the ethereal harmonies.

Little can be satisfactorily known of the melodious versatility of the banjo without a comprehensive knowledge of its technicalities.

Although eliminated yet an integral part—ignored in its subtleties only to have their unique merits acknowledged—criticized only to be the more admired—is the stroke.

Not every reputation for skill in teaching the banjo is synonymous with skill in playing the instrument, or vice versa.

Stroke playing in all the essentials of its complexities is a unique type of banjo melody.

If the banjo is a typical instrument, typical compositions should be interpreted in a typical style.

No one will deny that in a general sense the more distinctive the different styles which are played on the banjo, the higher the compliment that will be bestowed upon its wealth of sound.

Genius in its intuitions and versatility is not circumscribed in learning the banjo in a method which owes its simplicity to an elimination of notes.

Can all genius in comprehensively mastering the banjo, be shown in the exceptional sense of leaving nothing to learn?

On the other side of the Atlantic stand Messrs. Essex and Cammeyer ever ready to extend the hand of cordial friendship to all American banjologists visiting England.

Musical genius in the sense of its originality is never so popular as when illustrated in compositions for the banjo upon American subjects.

Problematical expression is without distinctiveness as an evidence of banjo genius.

Once the ideal key to the secret of successfully playing the banjo is found by en-

thusiastic seekers after it, the mystery of the strings is solved in a practical sense.

Striking the right tune, just at the right time, on the right occasion, are happy coincidences in banjo art.

Every style that is independent of the typical style, has only a relative significance in comparison with the typical style—the guitar style approximating to guitar music—the classical style being suggestive of the violin.

Rude as may be a shock to some of the eccentricities of banjo genius, it often has the effect of rousing from lethargy to the utilization of fortuitous opportunities.

Only the genius that is typical of lives passionately devoted to banjo art, feeds the flame upon the altar of banjo fame.

Felicitous are the versatility of a banjo composer in giving to popular melodies the distinctive charm of their American origin.

The birth of a new century may witness an evolution in banjo music should American inventive skill give increased carrying results to the instrument.

How exceptional the strength in the fingers of some lady banjologists is shown in dispensing with a thimble to play the stroke in all of its technical subtleties.

Every banjolist should please eyes by a graceful pose while charming minds by the fascination in his playing.

Do not play the banjo until expression degenerates into perfunctory vibration.

Antithesis in all banjo playing is based upon the extraneous in banjo music.

Results in a practical sense cause banjo manufacturers to realize that the future of the instrument is suggestively brilliant in the light of its glorious fame to-day.

Knowledge of the banjo—no matter how comprehensive—is as inseparable from practice as expression is inseparable from the highest interpretation of all music.

Experts in string music concede that the sales of the banjo will be phenomenally increased with greater carrying effects in the instrument.

Youthful banjo aspirations are often significant of future banjo genius.

Strange, indeed, are the idiosyncrasies of musical genius! So far as those idiosyncrasies are shown in playing the banjo, they are found to be inseparable from comparative degrees of talent.

Does the accompaniment of the stroke to the harmonics, tremolo, and written or improvised grace notes as interpreting original compositions upon American subjects, show that the climax has been reached in the typical style?

Roll on as fast as the years may in their flight into the past, they only add to the fame of the banjo as the favorite string instrument of the American people.

Ever true it is that the unattainable principle in the ideal art of playing the banjo is synonymous with that principle in its reference to all music—a principle which only reflects in the most vaguely approximate sense the entrancing perfections hidden in all the harmonies that are ethereal.



All banjo compositions that win popular applause, are significant of having touched the popular heart.

May all Americans regard their musical education as unfinished, unless they could make the banjo ring with the melodies of old-time and to-day!

Too much of an imperturbable manner in playing the banjo under general circumstances is in contrast with too much nervousness under exceptional circumstances.

Cupid can use banjo strings on his bow with such success that his shafts in their musical flight rarely miss a heart.

The fire of true banjo genius *Glynn*ts with fascinating effects the versatilities of the strings.

The halcyon days in a professional banjo player's life are those in which his notes are exchanged for gold.

The banjo is like the name of a pretty girl because it has Grace notes.

It is like a house when it is A flat.

He can *Hall* in the greenbacks with his negro comicalities and his stroke playing with the thimble.

To be *Gazette*d by Mr. Gatcomb is always a compliment to banjoists.

A banjo player's pulls on the strings are musical, those of a politician are not.

A ball enthusiast in playing the banjo should not in his runs lose his bass.

An echo carries sound, so does the banjo.

The banjo might lose its neck as well as a bottle.

Field music has a drum, so has the banjo.

The scales held by the figure of Justice are balanced, but those played on the banjo vary in sound effects.

What two names does the word "Banjo" spell?

A pet dog can be stroked, and also the banjo.

The guise of Dives and the mask of Momus, often cause tears and laughter in banjo music.

The banjo strikes a high C in a different sense from a ship.

Great banjoists in *EngLAN*-d *SING* his praise as America's original banjo composer.

Why is a work basket like the banjo?

The banjo has its notes as well as a bank. It is like a watch because its time must be correct.

As faces have expression, so has banjo music.

The banjo has a bridge—so has a river. It also has a head—so has a cent.

The pretty fingers of a pretty girl are shown to great advantage in playing the harmonics on the banjo.

Milliners have styles, so has the banjo.

In having keys the banjo is like a lock.

A beautiful girl is never so adorable as when she adds to the witchery of her charms the enchantment of her skill on the banjo.

Let the fact *B* stated that *GreAT* banjo genius *COMB*ines originality of thought

with comprehensive knowledge of the instrument.

The banjo may be like the Alphabet because its strings are known by five letters.

And now, will some dear, sweet, pretty maid tell me why the banjo is like her doll's apron?

The interests of the banjo demand that a national organization of banjoists should not be deferred to future effort.

JESSIE DELANE.



Clark H. Jones, the noted guitarist, and Mrs. Jones, are in London. He wrote the *GAZETTE* under date of June 12, a fortnight after their arrival, saying they have been enjoying themselves "seeing the sights" of the great English metropolis, since their arrival. He has already played before the Grosvenor Club, one of the swell clubs of the city and which includes the elite of the English capital. Mr. Jones is also a skilled player of the banjo and proficient also on the banjeaurine. He will add new laurels in England to his reputation.

Mr. George Barker, who is one of Boston's well-known banjo players, instructors and publishers, says business of late has had quite an impetus with him. George has become quite a cyclist and thinks this form of recreation most fascinating and healthful.

Mr. L. B. Gatcomb of the L. B. Gatcomb Co. took a day off from arduous business labors last Tuesday in attendance on the grand picnic of Maine people living in Boston and vicinity at Downer's Landing. He has a high respect for the state of his birth.

W. F. Bacon of 89 Court Street, has been improving his spare time of late, as business in banjo instruction has begun to fall off for the summer, by an increase of work in arrangements for the entertainments he will give under the auspices of the Hub Amusement Bureau, of which he is the proprietor.

Walter Jacobs says that though he can stand all the business coming his way he has no fault to find with the record of the past year.

Stephen Shepard of Patterson, N. J., advertises a number of choice concert solos for the banjo in another column.

The "Elks Carnival March" by J. H. Bell is proving a popular two-step. It is published by Olin Bell, Lawrence, Kan. See also the latter's ad. on page 15.

Mr. and Mrs. H. F. Meyers are having a good run of business at their mandolin and guitar studio, 2208 Washington Ave., St. Louis, whither they recently moved from Chicago.

Do not forget the latest hit, "L. A. W. March," by Vess L. Ossman, for banjo and piano, published by the L. B. Gatcomb Co. Price 50 cents.

Arling Shaeffer's mandolin club and Mays and Hunter were leading features at the Schiller Theatre, Chicago, Thursday evening, June 18.

W. E. Stratton, Lowell's popular banjo teacher, is spending a few weeks in well-earned rest at the noted summer resort, Colorado Springs. He has had a busy season as usual and anticipates an even better one next year.

Mr. R. D. Cusbing, mandolin soloist of Pittsburg, was a recent visitor at the *GAZETTE* office. He reports things flourishing with him.

William G. Hanson of Starksboro, Vt., is well-known among the banjo teachers of the Green Mountain State. He is associated with L. J. Page of Burlington, who is a large music dealer of that section. Mr. H. says the Lansing Banjo is building up a reputation all through his section.

Mr. John E. McKenna was in Boston recently looking up additional talent for E. M. Hall's new show for which he is the advance agent. Mr. McKenna is a St. Paul boy, in which city he has been well known as a banjo instructor. He says that the show he is now arranging for will be one of the best on the road. It will include a troupe of twenty or more, the make-up of which is somewhat uncertain at this writing. It will be known as "E. M. Hall's Matchless Minstrels," and will tour the principal cities and towns of Maine, the British Provinces and the Northwest. Mr. Donnelly retires about July 1 and the new organization immediately succeeded it.

E. M. Hall and Donnelly's Minstrels have been making a tremendous hit on their Maine tour, playing to large audiences all along their route. Their dates for the latter part of June were: North Berwick, June 25; South Berwick, 26th inst.; Somersworth 27th; Biddeford 29th; Bath 30th; Damariscotta July 1; Vinalhaven July 2; Camden July 3; and Rockland July 4.

Prof. Wm. Sullivan of Montreal, the well-known banjoist, will again be found for the summer season at Hotel Roberval, Lake St. Johns, as leader of its orchestra. Prof. S. ranks high as a violinist.

Mr. Samuel Adelstein, one of America's best known mandolinists, is at his San Francisco home after a year's absence in various parts of the globe.

The *Cadenza* for May-June is an exceptionally good number, which is saying considerable. Its first page cut is an excellent one of the DeLano Guitar, Banjo and Mandolin Club of Los Angeles, and it also has a double page supplement cut of the Harwood Mandolin and Guitar Club also of Los Angeles.

Mr. Joe Riley of the L. B. Gatcomb Co. will spend his vacation at North Grafton, camping out with some friends. Joe will take his banjo along, on which he is getting to be quite proficient.

Miss Euleta Symonds, a gifted young violinist and banjoist, who has been a pupil of Mr. A. A. Babb on the latter instrument for about five years, and who was about to enter a normal course in music, died recently in Berlin from the grip. She was the only child of J. H. Symonds, receiving teller of the Second National Bank in Boston, and has been in Berlin with her mother since October. Her father had just been granted two months' leave of absence, which he purposed to enjoy in a tour upon the Continent with his wife and daughter, and was soon to take his departure when the news was received of the latter's death.

The Heinline Concert Co. of Easton, Pa., Prof. Charles E. Heinline director, is a first-class organization, and one for which there has been a large demand. Prof. Heinline is himself a fine guitarist and always has plenty of strong supporting talent.

C. O. Morgan of Redwood Falls, Minn., has just invented an instrument strung in chords, resembling a guitar, which plays in all the keys of the scale. The instrument can be changed from one key to another while playing, without losing a beat, by mechanism so simple that a child can learn to change the key as easily as to touch a string. The instrument has twelve strings, and the music produced is more like that of a violin in tone than the guitar.

The St. John, N. B., *Daily Record* of June 6 says anent a recent entertainment in that city: "Harry McDonald, the popular banjoist and vocalist, who has just returned from the United States, captured the house and had to respond to four encores. Mr. McDonald is certainly an accomplished banjoist and is easily the master of his instrument; his success in his chosen profession is assured." Mr. McDonald is a former pupil of Mr. G. L. Lansing.

The Amberside Trio was a prominent feature at the seventeenth anniversary of Palladium Council, Royal Arcanum, at Odd Fellow's Hall, Everett, Monday evening, June 15. The Misses Phinney, Emerson and Monroe are first-class performers.

Mr. F. Wilbur Hill, formerly with Brooks and Denton of New York and one of the best known of banjoists, is now located in Boston. During the summer season Mr. Hill will be engaged in the bicycle business, his address being 375 Columbus Avenue.

Mr. S. S. Stewart, the well-known Philadelphia music publisher and banjo maker, paid a recent call to the GAZETTE office while on a business trip to Boston.

The season just closing has been a good one with Mr. W. A. Huntley, the banjo composer and teacher of Providence, R. I.

Mr. T. H. Nichols the well-known banjoist of Syracuse, N. Y., will spend two weeks this summer in Boston where he will engage in advanced work with Mr. G. L. Lansing.

Mr. Meredith Heward of Montreal has put in the best season ever known there in the bajo business. Mr. Heward is especially successful as a club director in which line he has had a large experience.

The repertoire of the Ideals is practically inexhaustible. At the Castle Square Theatre where they are playing their second season they give a new programme every week and are almost as great an attraction as the opera itself.

Mr. Charles Phair of Presque Isle, Me., and one of the best amateur banjoists in the country, has written a waltz for banjo which will be published next season.

Mr. A. D. Grover will take Mr. Lansing's place at the Castle Square during the month of August, and the latter will take a well-earned vacation.

Among the best known teachers in this vicinity is Miss H. N. Cooley of Roxbury. Her pupils are all successful players, which speaks volumes for their instructor.

The Boston Ideals will make a four weeks' trip west of Chicago next season under the auspices of the Redpath Lyceum Bureau. They will receive a higher salary than ever before, which accounts for their engagement, for the demands on their time are more exacting than ever before. They will also put in two weeks in Pennsylvania in December under the management of the Brockway Bureau.

Mr. A. A. Farland will probably head a concert organization which will play the Y. M. C. A. courses next season.

Mrs. Andrus of Waterbury, Conn., reports the past season as a very busy one with her.

Mr. G. L. Lansing has several compositions under way for next season. Safe to say they will be in great demand.

Mrs. Emma Gorham of Washington, who is one of the best-known musicians of the National Capital and a graceful performer on the banjo, will spend several months on the Continent. She writes: "I shall not neglect my practice for pleasure altogether and expect to keep up my banjo, and at the same time do some good work on the mandolin, and hope to give it some finishing touches under the instruction of M. Pietrapertosa, violinist to the Queen of Spain, the finest mandolinist known to Europeans, and especially noted as a performer in Paris."

"She has an artless face."

"Yes; a mere daub."—*Detroit Tribune.*



MADISONVILLE, KY., June 10, 1898.

L. B. GATCOMB Co., Boston, Mass:

Gentlemen,—In regard to banjo purchased of you some time ago will say that it is about as near perfection as a person should want. Its tone grows more musical every day and consequently I am well satisfied. The banjo in this part of the country is in rather bad repute, owing to the fact that nearly all the playing the people hear is done by a nigger with a 48 bracket tub strung with broom wire. We who own "Lansing's," however, hope for better things in the future, for no one turns a deaf ear to music from a good banjo like the Lansing.

Yours truly,

CLARENCE ARRASMITH.



Alkali Ike—"He accused me of havin' been tarred an' feathered an' run out of town down in Texas about four years ago."

Judge Stringer—"Well, that did not warrant you in trying to shoot him."

Alkali Ike—"Huh! I reckon if you had been tarred an' feathered an' run out of town yourself you'd be just as touchy about it as I am."

"Say, loan me \$10 for about a week."

"Can't; haven't got but five."

"That'll do—lend me the five for two weeks!"

Mr. Dolley—"What do you mean by saying that your father made light of my proposal?"

Miss Giggles—"Well, he did. He used it to light his cigar with."

"Woan sum ob de bredren please ter waken up Sister Watkins, en ax her to go to sleep in de key of C? Dat high F snorin' don't jest chord wif de vox humana ob yer pastor's voice."

Briggs—I wonder what makes Miss Whistelow so cold and frigid to me lately?

Diggs—No fault of hers, my boy; she inherits that coldness from her father who was formerly in the ice business.—*Boston Ideas.*

Actor—"Couldn't the mashed potatoes which are served to me in the play as ice cream be made a little more palatable?"

Manager—"That will depend on the box-office sales."—*Fliegende Blätter.*

"I wonder why the widows always get the best of the race for husbands?" asked the fool young man. "They are faster I guess," replied Miss Ann Shent.—*Music and Mirth.*

*The Gatcomb  
Banjos and  
Mandolins*

*are Used and Endorsed*

*BY THE LEADING PERFORMERS*

*everywhere.*

*Write for Circulars of information,*

*L. B. GATCOMB COMPANY,*

*Boston, Mass.*

Respectfully Dedicated to MISS E. J. COX.

# DULCES PENSAMIENTOS.

(SWEET THOUGHTS.)

## FANTASIA.

GUITAR.  
*Andante.*

By A. A. BABB.



Copyright, 1896, by L. B. GATCOMB Co.

Moderato.

8

The first system of the musical score consists of four staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains measures 1 through 8. The subsequent three staves are in bass clef and continue the musical line. The notation includes various note values, rests, and dynamic markings.

The second system of the musical score consists of two staves. The first staff is in treble clef and contains measures 9 through 12. The second staff is in bass clef and continues the musical line. The notation includes various note values, rests, and dynamic markings.

The third system of the musical score consists of two staves. The first staff is in treble clef and contains measures 13 through 16. The second staff is in bass clef and continues the musical line. The notation includes various note values, rests, and dynamic markings.

The fourth system of the musical score consists of two staves. The first staff is in treble clef and contains measures 17 through 20. The second staff is in bass clef and continues the musical line. The notation includes various note values, rests, and dynamic markings.

The fifth system of the musical score consists of two staves. The first staff is in treble clef and contains measures 21 through 24. The second staff is in bass clef and continues the musical line. The notation includes various note values, rests, and dynamic markings.

Dulcis Pensamenots. (Sweet thoughts.) 2-3.



# DAT SUNNY SOUTHERN LAND.

PIANO.

ELM E. WESTERVELT.

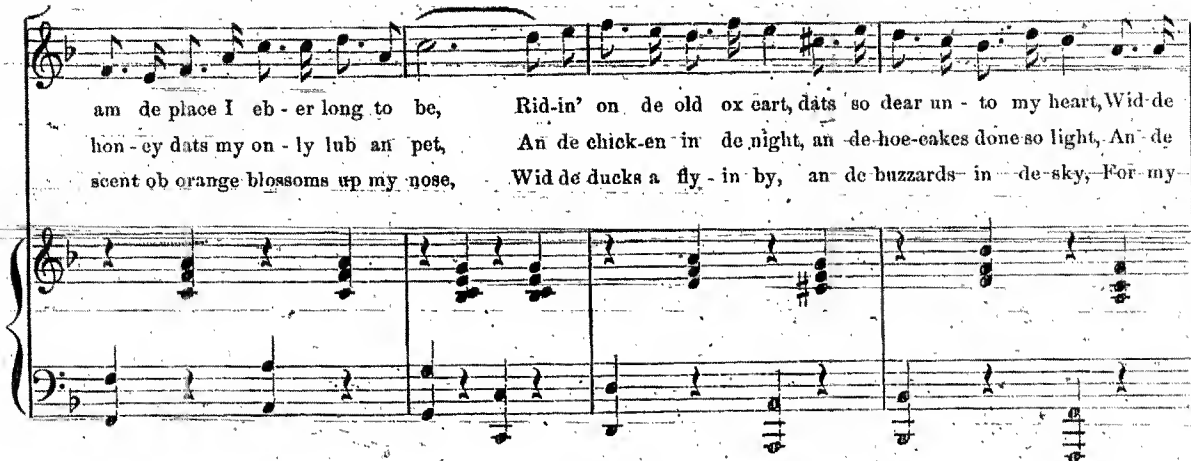
*Moderato.*

VOICE.

1. In dat hap - py sun - ny land, where de sweet magno - lias stand, An de pos - som an de coon am up a  
 2. Out a - mong de or - ange trees, where dis nig - gar he won't freeze, An de sun - light glance on de green pal -  
 3. On de - rib - ber in a boat, ketch - in' too much fish to "tote," Wid de "ga - ters" swimmin round dis niggers

tree, Where dey neb - ber hab no snow, an de su - sar cane do grow, Dat  
 - met, Der I sings an libs so gay, neb - ber tink - ing ob de - day, But de  
 toes, I'm con - tent - ed so I be, right here on de old Swan - nee, Wid de

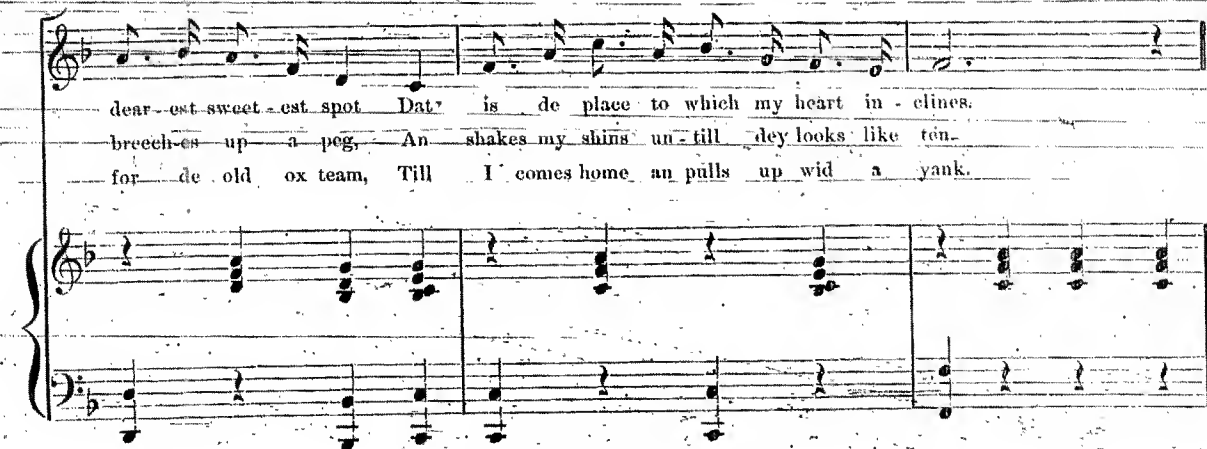
Copyright, 1896, by L. B. GATCOMB Co.



am de place I eb - er long to be,      Rid-in' on de old ox cart, dats so dear un - to my heart, Wid-de  
 hon - ey dats my on - ly lub an' pet,      An de chick-en in de night, an - de hoe-eakes done so light, An - de  
 scent ob orange blossoms up my nose,      Wid de ducks a fly - in by, an - de buzzards in - de sky, For my



sun a shin - in down a - tween de pines,      To dat lit - tle old log cot, dats de  
 ban - jo dats my best an' dear - est fren,      Till I loos - es up a leg, pulls my  
 lit - tle yal - lar gal lives on de bank,      Ob dis lub - bly glid - in stream, awaiting



dear - est sweet - est spot Dat' is de place to which my heart in - elines.  
 breech - es up a peg, An shakes my shins un - till dey looks like ten -  
 for de old ox team, Till I comes home an pulls up wid a yank.

DANCE.  
*Sva*



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